THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by Theodore Brown.

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"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

AUGUST 29, 1907.

We shall achieve a record with our International Number, which appears on September 19th. Our first idea was a "double" number, but directly the scheme was mooted to the trade they recognised its advantages as an advertising medium just in front of the winter season, and *booked up all available space.* With the speculating spirit of confirmed bridge players we decided to "double again," and we trust now to be able to do justice to everyone. It is a big undertaking, as we guarantee to post a free copy to every manufacturer, showman, operator and inventor in the world whose addresses we have, besides the proprietors of music halls, piers, etc., where animated pictures form part of the entertainment.

That these free copies will be appreciated goes without saying. Besides special matter, we have arranged a Buyers' Guide, which will undoubtedly cause the copies to be kept for future reference. We would point out to manufacturers and dealers the advantage of making their announcements as interesting and attractive as possible. Besides the English buyers we cater for a great number in the Colonies, America and on the Continent, who look to our journal for announcements of the latest goods. Take last week—besides congratulatory letters from New Zealand, China and Johannesburg, the following is extracted from Mr. McMillan's letter from Uitica, N.Y., U.S.A., who, speaking of the journal, says:—"I cannot do without it, as it contains mental food for me, and keeps my think tank working all the time. Even the advertisments are as full of meat as an egg. It's the little schoolmaster to all who are in any way concerned in optical projection."

All who desire space in the special number should communicate immediately with our publisher, unless they care to risk disappointment.

The problem of flickerless projection has been attacked by various experimenters with equally varying degrees of success; but it must be admitted that the majority of shows given to-day are not entirely minus the undesirable element. What is the reason of this failure? We are inclined to think that it is because the real cause of flickering is not always understood. It must not be forgotten that there are different kinds of flicker, as well as varying conditions under which flicker may be produced. When we are looking from a railway carriage window, a flicker is sometimes observed in the natural landscape. This happens when the natural composition is made up of patches of white (such as chalk cliffs) with some form of fencing intervening. Two fences made up of uprights and cross bars, and running parallel with each other, always give rise to flicker because the image of the near fence is larger than that of the more distant one, and the two fences thus act as a series of eclipse shutters momentarily opening and closing; giving snap shot views of the object beyond them. This kind of flicker is equally apparent in certain film subjects. If, for instance, the subject as seen from the train was kinematographed, then what was visible in nature would be faithfully reproduced upon the screen. In a similar manner, in all compositions in which the relative positions of dark and light objects are constantly changing, flicker of a sort inherent to the subject would present itself upon the screen, whatever precautionary measures may have been taken to prevent it.

Then there is the flicker which must be immediately associated with the shutter, and which becomes increas-

ngly apparent as the speed of operating decreases. This, of course, is caused by the intervening dark period, or the absence of light during the time taken in changing the picture in the machine. Flicker of this kind is reduced to a minimum by using a semi-transparent sector, or a sector pierced with a number of small holes. Finally there is the flicker caused by inequality in the density of the film, and it is this form of the evil we wish particularly to dwell upon. There is far too little notice paid to this defect, to which we attribute more flicker than is generally supposed.

The physical effect upon the eyes when a projection fluctuates in the respect hinted at, is calculated to tire an observer far more than the flicker caused by intervals of darkness. If the successions of dark intervals are perfectly regular in occurrence, the optical system of the eyes can adapt itself to the circumstances, and in a way become familiar with the phenomenon. On the other hand, inequality of density, not being regular in occurrence, renders it impossible for the eyes to become acquainted with the fluctuation, and therefore calls for spasmodic energy of the muscles and irregular accommodation of the eye's refractive media. This is the precise reason why many people get headache at kinematograph shows.

It is at once evident that the cause of the flicker can be dismissed by taking the necessary measures to produce series of images which do not vary as regards density. Going back to the printing operation, it is possible, by care, to obtain a fairly even positive, even from a negative film that fluctuates very much as regards density.

It is better, however, to remove the cause than to apply a remedy, and as prevention is possible it should have the most careful attention of all kinematographers. The prevention of flicker caused by fluctuating density can be prevented by ensuring that exposure of the negative film is absolutely regular, but unfortunately for the amateur, absolute regularity of exposure cannot be sustained by operating the kinematograph camera by hand. The nervous system of the human frame is such that impulses are by no means uniform in force, so that the transmission of human energy is of a very uncertain order. Nor does it matter how well balanced the mechanism of a camera may be, it still remains a physical impossibility to sustain a constant regularity. We are therefore driven to mechanical operating, not merely of the projecting apparatus, but also of the camera by which our pictures are to be taken. The time is not far distant (and, indeed, we should not be surprised to learn that it is already in vogue) when all kinematograph pictures will be taken by electric motor driven appliances. We predict that the future camera will be one fitted with its own compact motor, receiving its power through a system of wiring that can be temporarily connected up at any station. The mechanism will be absolutely silent, and the camera fixed at any vantage point will be operated at a distance when circumstances make it desirable so to do. This will constitute a detective system for kinematography that will enable the taking of otherwise impossible subjects. The animated photography of animals and birds of the most timid disposition will offer no difficulty to the camera. In this case the "nature" photographer will fix his taking machine at any distance from the subject he pleases, and he will situate himself at a great distance, watch his subject through a telescope or field glasses, and operate the camera by electrical connections. Thus motor-driven cameras will open up new fields, hitherto closed to the kinematographer, who will not only by the improved means dismiss from the screen the irritating defects of irregular density, but will be enabled to place before his audience subjects never before obtainable.

The "arranged" lion hunt in Denmark to which we alluded last week has furnished the *Daily News* with a peg on which to hang a wholesale denunciation of the kinematograph. The newspaper's opinion would be merely amusing if it were read only by people possessed of knowledge of the real facts of the case. As it is, however, it will probably fill the minds of some members of the public with righteous horror at the abominable practices by which kinematograph men are represented as getting their living. The *Daily News* takes this one undoubted instance of abuse, and proceeds to hurl adjectives at the trade as a whole, as if, instead of being happily rare exceptions occurring at long intervals, subjects of this class were issued every day—indeed, as though no other class of subject were issued at all! Surely, Mr. Editor, this is not logical! We fancy the *Daily News* would not like similar reasoning used at its own expense. We might say with equal justice, because another newspaper has lately indulged in practices hardly calculated to improve the tone of journalism, that the *Daily News* and other blameless sheets were guilty with it of besmirching the fair name of the Press. Because a Danish manufacturer sees fit to degrade himself in securing a disgusting film subject, is the whole trade to have the blame, when most of its members in every country will be quite as loud as the *News* in denouncing such a practice?

We have not the pleasure of knowing M. Olsen, the manufacturer in question, but if the facts about this lion hunt are as stated (and it is well to allow for the imagination of the journalist who cabled them to England) he can hardly be a desirable member of the trade. We are at one with the *Daily News* in describing the whole matter as vile. Such a revolting exhibition would never be permitted in England, however, and it seems strange that an English newspaper should publish a general condemnation of the kinematograph, on the strength of circumstances which have no application in England at all. "These bloody and sensational pictures are cultivating a taste for horrors and cruelties in the minds of boys and uneducated men, which must be a potent source of demoralisation," says the *News* in another place. We agree, but these pictures are never presented to an English audience, so what is all the noise about? Surely our Continental neighbours are capable of looking after their own morals? Indeed, the remark above has no application even in the present case, for the police authorities have forbidden the sale or exhibition of the film, and have arrested the manufacturer and suspended his license.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

TWO GRIEVANCES AGAINST MANUFACTURERS.

To the Editor "The Kinematograph & Lantern Weekly."

Sir,—May I thank you for your splendid journal, its broad mindedness, its disinterestedness, its great knowledge of its subjects, its hints and helps, and for its general tone?

I am glad you are taking up the subject of qualification of operators. It is a matter of wonder we have so few accidents when we remember the incompetency of many in charge. I have used animated pictures in my entertainments since 1896, at the Polytechnic, in Regent Street, and in most of the towns and cities of the land. My company consists of thirty members, artistes and staff, so I hope I know what I am talking about.

Now for just a little grumble at the manufacturers of films. First, are all films measured before being sent out? I have scores of films, and have measured hundreds, yet seldom, very seldom, do I get anything like the number of feet advertised, especially in the six or eight hundred feet we have so many of nowadays. I have scores of films that are scores of feet short, and all new ones, and many of them from the big makers. I would much rather pay the 6d. per foot, and have full measure, than as they are sent out at present.

Secondly, scores of films could be reduced in length and still tell the same story, both in comic, story, and travel. Many of the scenic scenes are wearying, as they show so much that is similar. I am sure it would be to the benefit of the maker, the exhibitor, and the public if these subjects were curtailed instead of padded.

Yours, etc.,
A Well-Wisher.

[We frequently have complaints against the incompetency of the operator, but it is seldom that an exhibitor goes for both operator and manufacturer, we, therefore, have pleasure in airing the views of our kindly "Well-Wisher."—Ed.]

THE OPERATORS' EXAM.

To the Editor "The Kinematograph & Lantern Weekly."

Sir,—I have taken your paper since it was a monthly. I have been reading with interest the articles on the K.M.A. Examinations. Whilst personally believing it is a move in the right direction, I think it will not be altogether fair to the majority of operators, because few, if any (myself included), would be, or will be, able to devote the time to it. That is to say, the time and expense of going to London.

I am commencing my eighty-eighth consecutive weeks' engagement at the Peoples' Palace here, and in season have four exhibitions daily of from twenty minutes to half-an-hour's duration for "Vernon's, Blackpool." I am convinced that my references as an "expert" in exhibiting animated pictures would get me a shop anywhere in England or America, where I learnt my business. Still it would be nice to have a certificate granted by capable men, and as "the mountain did not go to Mahommed, so Mahommed went to the mountain."

Then why not a "Visiting Examiner?" Surely there is someone who would undertake the job, and make successful candidates pay the expenses or part expenses of the prearranged visit. I had to satisfy the Chief of Police and magistrates here that I was a competent man, in order that the bioscope could be placed in the new theatre.

Let no favour be shown; but let *all* who have helped to make the success of the bioscope, here and abroad, have an equal chance with the few beginners who may be able, through being near, or "in funds," to attend the examination.

Yours faithfully,
One of the Pioneers.

Scarborough.

"GRANDFATHER'S BIRTHDAY CHEESE."

A Colonial correspondent asks us to furnish the length of the above subject, and the name of the maker. So far our enquiries show that no film of this title has been issued by any of the English manufacturers, but if any have the subject on their list we shall be glad to have a note to that effect. Probably the title given is one furnished by an exhibitor, and not that under which the subject was issued. Our correspondent will find that several "cheesy" subjects have been issued, and one of these may be that which he desires. Most likely it is the Gaumont "Father's Birthday Cheese," 410 ft., code word "Tulivar." An Urban film, "A Piece of Limburger Cheese," was noticed in our film review last week. The Vitagraph Co. are also doing well with a cheesy subject, called "Oh, that Limburger." Two young mischief makers buy a piece of the pungent commodity and place it in their father's coat pocket. As a result, wherever the poor man goes, he finds himself most unexpectedly an object of aversion. The office boy holds his nose as he passes him his letters, the typist edges her chair farther and farther away and at last falls in a swoon, and in a tramcar the odour is so overpowering that, after his indignant fellow-passengers have left the odorous gentleman alone with the conductor, the latter seizes him and throws him off the car. At the theatre he offends the people standing in a queue with him, and is so roughly handled by the attendants that he reaches home in tatters.—Ed.

Indecent Films.

We have often entertained our readers with the attacks made by the Berlin police upon the Directors of some kinematograph shows who were exhibiting scenes of a rather immoral character. As we said before, some of these charges were greatly exaggerated, many of the films objected to being only comical. The following article of the *Berliner Morgenpost* is of interest:—

"It is usually in the back rooms of a bar that the performance takes place. On the window are stuck posters inviting the passer-by to the performance. In front of the house young girls—13 to 15—are chatting and laughing to the old gentlemen passing along on the pavement. At last one of the latter invites a girl to the showroom. They drink champagne, they talk of love and many other things. . . . We have said enough. We hope that the powers that be will put a stop to this abominable state of affairs."

This article is surely much exaggerated. The Kinematograph is not so bad as it is painted there. But there is some truth in the accusation, and the managers of respectable kinema enterprises have met together to constitute a committee of censors. This committee will have power to prohibit any films presented to it. By this action the unlawful exhibitions alluded to will be suppressed, and with a little more forbearance on the part of the press everything will come out all right.—*Der Komet, Berlin.*

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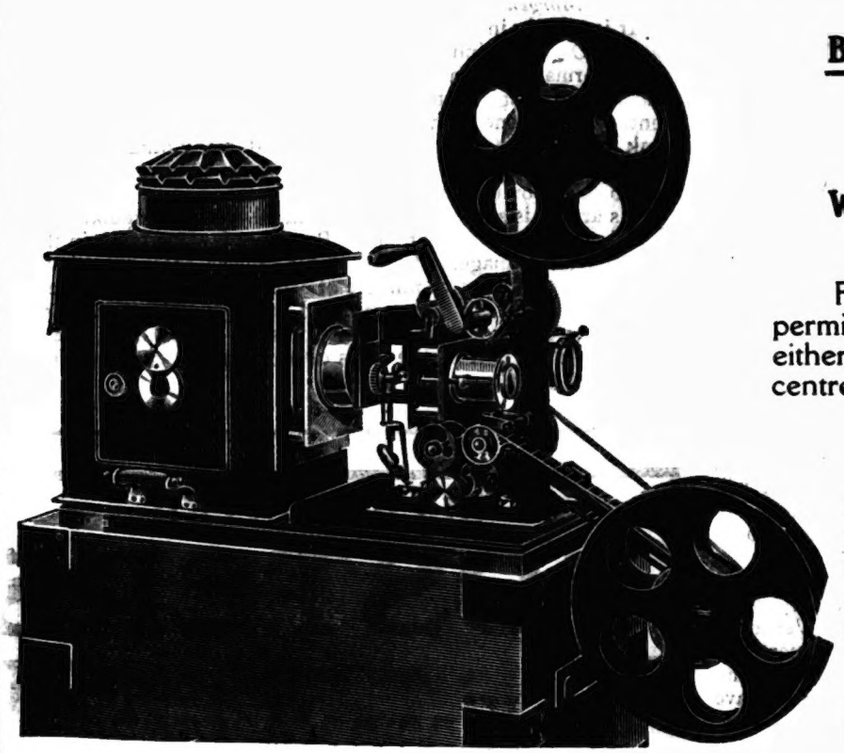
EMPIRE No. 2

CINEMATOGRAPH AND LANTERN PROJECTOR.



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This machine has been manufactured to meet the demand for a first-class Projector at a moderate price and embodies every improvement contained in other machines at a far greater figure.

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Notes from Paris.

FROM OUR OWN CORRESPONDENT.

A fire, traceable to the kinematograph, lately occurred at the Alhambra, Rouen. A film was being shown, when a short circuit was produced which fired it. The operator had just time to get out of his box, and a bucket of water from a fireman soon put out the conflagration. The value of the films destroyed is put at 650 francs (nearly £30), and the projector was also rendered practically useless. The accident only goes to prove the necessity of constant watchfulness. Showmen forget sometimes that the terrible disaster at the Charity Bazaar was due to a film catching fire. Such a catastrophe is impossible now, with improved machinery and the general substitution of electricity for other illuminants, but the public cannot be expected to know this, and every mishap at a film show brings the Bazaar catastrophe to their minds, and leads them to refrain from visiting film shows, from a belief that they are dangerous. One precaution, I think, should be taken which is now everywhere neglected. The public should be advised that a film may catch fire and be quite easily put out, and that the smell of burning celluloid does not imply a risk.

The belief that a darkened room is necessary for the projection of pictures is said to have been proved false by an invention of M. de Marre, by which they may not only be shown in daylight, but actually improve in proportion to the brightness of the sunshine. The most wonderful thing about this invention, however, is the fact that no sheet is used; the pictures are formed "in the air, on nothing." The instrument is said to have been demonstrated at a hall in the Boulevard Montmartre, but I have met no one who was present. No particulars are furnished, and your readers may be excused a degree of scepticism until more is learnt about the invention, which at present, like the pictures it presents, seems to be mainly "in the air."

Our American Budget.

A HINT ON ADVERTISING—SMOKING OPERATORS—CHICAGO'S FIVE-CENT THEATRES.

A cute method of advertising a picture show is that hit upon by the proprietor of a nickleodeon in one of the big cities here. Pedestrians notice what looks like a letter accidentally dropped on the street. Of course they pick it up and begin reading with the idea of discovering the owner. This is the communication, and by the time they have fallen on the idea they are usually so interested that they read it to an end.

"Dear Mary,—I reached town to-day and found it very easy to do all of my shopping, so that I found I had some time on my hands, and decided to go to some place of amusement. My eye caught the sign of the Nickel Theatre. At first I thought that a place having such a small price of admission must be rather a cheap place. Then it occurred to me that it was the same place where you and I had been in times past, where they used to have those variety shows which we so much enjoyed, and I concluded it might be run by the same folks. I went up the box office and got a ticket, and was shown close attention by a courteous usher. . . . The place was quite dark, but I soon got used to it, and pretty soon the entertainment began. It consisted entirely of moving pictures and some of the best singing I have heard since we had our swell time in connection with our church. . . . . You should have seen the motion pictures, for they are fine. Everything is perfect. It isn't like a variety show, where some are good and some are not, but here everything was first-class. They have good piano music and the very best drummer boy I ever heard. Just think! It only cost me the small sum of five cents to see this entertainment, and it was worth a good deal more. I wish you had been with me; it would have pleased you, too.

Yours sincerely, LIZZIE."

I have omitted that part referring to the particular attractions of this one show, as these would vary in other cases. This hint might be of value to our friends in England who are on the look out for a method to bring people to their shows.

On smoke being seen coming from the operating box at a moving picture show at Cleveland, Ohio, a panic followed among the fifty people or so who were in the theatre. The auditorium was filled mostly with women and children, with a sprinkling of men. They fought each other to get to the door. The police managed to quiet them, however, and no one was injured. The machine and equipment, valued at £100, was completely ruined. The fire started from a cinder which dropped from the operator's pipe on to a film! Comment is superfluous.

Chicago has now 116 5-cent. theatres, 18 10-cent. vaudeville houses, and about a score "penny arcades." In New York the 5-cent. theatres were also increasing amazingly, but development has been checked by the Chief of Police declaring them to be "a menace to the young," and ordering some scores to be closed.

Living pictures were used for the first time recently in a religious service at a Boston church, which closed with a film of the Stars and Stripes.

The Cameraphone Company of New York are said to have perfected their machine for the synchronisation of kinematograph and talking machine, and it will possibly be marketed in the autumn. When they gave a public exhibition a short time back, the instrument was a long way from being perfect, but they are said to have made great improvements since that time.

When the present City Hall of Chicago is pulled down, a moving picture firm will take films of the various stages of destruction—it is said a dozen or more pictures a day. When the new Hall is being built he will do the same at intervals, so that audiences will be able to see the old hall demolished and the new erected as if it were an affair of minutes instead of months.

Wake up, John Bull!

EXCELLENT PICTURES AT THE BALHAM EMPIRE.

A theatre devoted entirely to the display of living pictures is a new thing in this country, dating back to the time when the Balham Empire opened its doors a few weeks since. The program of pictures, exclusively provided by the celebrated firm of Pathé Frères, is one lasting about two hours, and consisting of a very fine selection of their best productions. The manager, Mr. E. A. Dessent, is to be congratulated on the very fine show provided. The operating is evidently conducted by a man well qualified for the task. We noticed that the lighting of the pictures was beautifully constant and even throughout, the focussing was carefully attended to, and the speed of translation of film through the projector was suitable in every case to the particular subject in hand.

We are confident that if every show in this country came up to the standard presented at the Balham Empire on the evening of the 22nd inst., the popularity of the Living Picture would increase with leaps and bounds. No one with refinement could help becoming enthusiastic whilst watching the scenes under these conditions.

The artist in the audience could here find ample food for reflection and stimulant for his mood. The lover of fiction and sensation would be well satisfied. The scientist, brooding over the varied phenomena constantly presented in the evolution of the scenes, could find a field for contemplation.

When one looks at such pictures as presented in the series entitled "The Blind Beggar's Dog," the absolute perfection of the scenes from a photographic viewpoint, is cause for wonderment.

Not only do we find definition carried to a microscopic nicety, but the gradation of tones, the delicate and well controlled lighting, combined with rock steadiness without flicker, constitutes an exhibition nothing short of marvellous. Realism is carried to such a fine point that one person in the audience was heard to say "actual living beings are no longer required for dramatic or any other performances at our theatres or music halls." Considering the display from an artistic standpoint, it must be admitted that some of Pathé's productions form series constituting a succession of compositions worthy of Royal Academy walls. This is demonstrated beyond dispute in some of the (individual pictures) of "Slave's Love."

As our head line is intended to imply, English manufacturers and exhibitors must look to their laurels if they desire to be at the top in Kinematograph excellence. The invention is to their credit, and it is only natural that the world should look to the originators for the very best results Wake up John Bull!

New Patents.

AUTOMATIC SLIDE CARRIER.

M. Ball, of 20 Scharrenstrasse, Berlin, has just patented an apparatus for automatically carrying an endless chain of pictures through the ordinary lantern. It is worked electrically by means of a solenoid. There are several magazine slide carriers already on the market; but one operated by means of electricity seems to be novel.

KINEMATOGRAPHY FOR AMATEURS.

There is no doubt but that a really efficient and simple piece of apparatus for taking living pictures would have a very wide sale at this stage in the history of kinematographic science; but all the inventions up to the present have fallen short in one particular, namely, duration of the subject. If a picture is to be of real interest it must have sufficient life to exist before the eye at least one minute of time. A shorter series of pictures can only be useful for a limited number of subjects, in which repetition is permissible. A French inventor, M. H. N. Huet, of Paris, has now patented the appliance illustrated in the annexed cuts; but as far as we can gather, the value of this appliance is much reduced by the fact that only a very short series of images are possible. As it will probably interest those of our readers who have themselves tried to solve the problem of an efficient machine for amateurs, we will give full details of the inventor's specification. The invention relates to portable apparatus comprising a rotary film or plate for taking and viewing animated pictures. The film x, Fig. 3, mounted in a light-tight carrier v, is given an intermittent rotary motion by a star-wheel p^1, which engages with a cam-and-pin wheel m^6 carried by a shaft m^1 rotated through gearing by a spring g. The shaft m^1 carries a readily removable or an adjustable shutter n^2. The spring g is wound up through a ratchet-wheel j^1, Fig. 8, by a cord or metal strap passing outside the casing. In order to allow the film to rotate, the button r^5 is pressed inwards so as to release the finger r^4 from the disk p^4, which is mounted on the shaft carrying the star wheel. At the same time the finger r^3 releases the fly q. A catch s^1 may be rotated so that the lever r is held back against the tension of a spring r^2, thus allowing the disc to make more than one revolution. In a modification, Fig. 21, the apparatus is fitted with a centrifugal speed regulator in which the arms of the weight to levers q^4 clutch, at a predetermined speed, a transversely adjustable conical collar q^7. The adjustable shutter n^2 consists of two notched discs which may be moved by an external knob-nut relatively to one another.

FIG. 3.

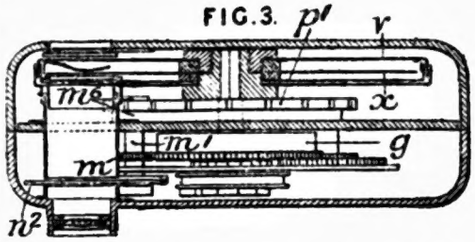


FIG. 8.

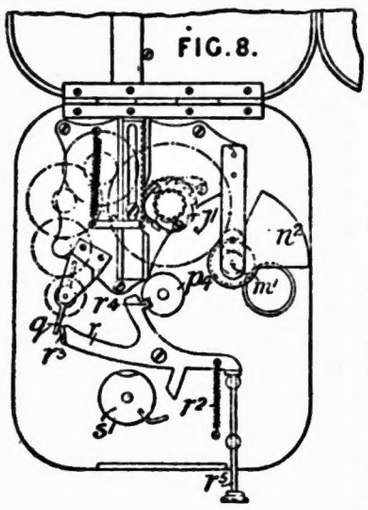
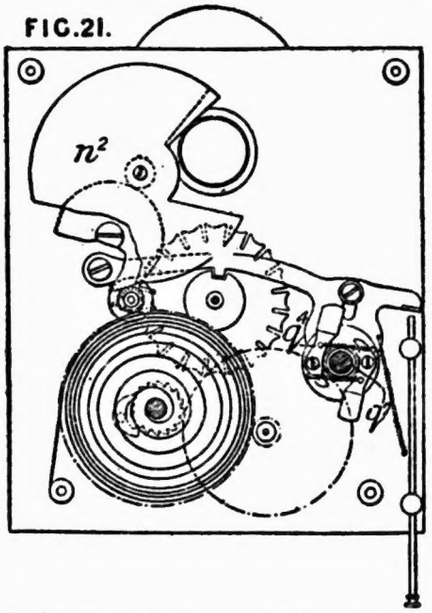


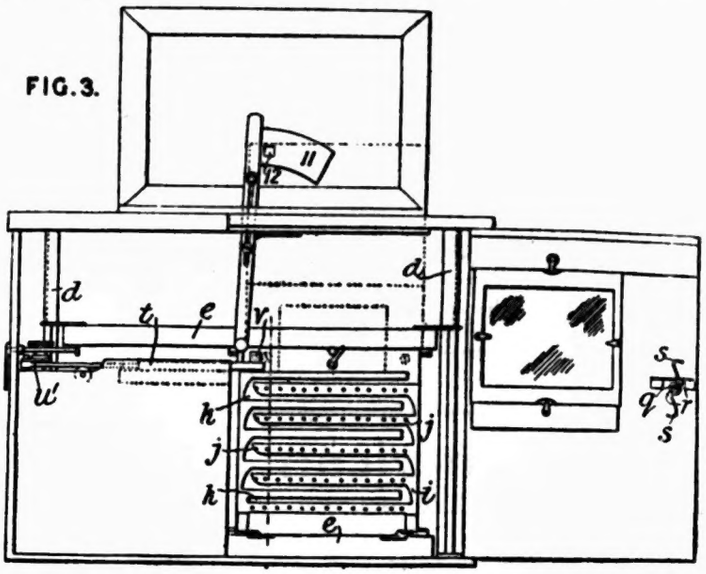
FIG. 21.



ANOTHER AMATEUR KINEMATOGRAPH.

Mr. J. P. Cribb, of 127 Chichester Road, North End, Portsmouth, has recently patented the apparatus illustrated in the annexed cut. We have had the pleasure of seeing results obtained, and as far as the pictures themselves are concerned, they are excellent. The life of the subject is necessarily short, but the apparatus will probably be very popular with the amateur, as anyone possessing a knowledge of ordinary photography will find nothing fresh to learn when using the present apparatus.

FIG. 3.



The invention relates to kinematograph apparatus of the kind in which a photographic plate is intermittently moved in such a manner as to produce pictures arranged in a continuous series. A plate i attached to the back of the dark slide is formed with a sinuous slot k, at the sides of which are fixed horizontal rows of pins j. The plate is adapted to move transversely in a frame e, which itself moves vertically in guides d. A rotatable spindle q passing through the door of the apparatus projects into the slot k and supports the plate, while radial arms r on the spindle engage alternately with the pins above and below the slot. The finished pictures may be mounted above the plate i and viewed or projected through an aperture 12 in a frame attached to the camera. The shutters 11, u^1 of the viewing and producing apparatus respectively are oscillated by the rotating arms s, which engage with a pin v on the rod t connected to the shutters, as shown.

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VIEWS AND FILMS INDEX.

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Topical Pars.

Mr. Barker, of the Warwick Trading Co., shortly goes on a visit to America.

A Special Building is to be erected at Sunderland for kinematograph shows.

The Walturdaw Co. are now providing the topical pictures of the Palace bill.

Tunny Fishing.—In the first of the Sketch Programs given in our last issue, this film was described as of Warwick manufacture. This was an error; it is an Urban film.

Already quite a number of living picture people have applied for space at the Fun Fair, at Olympia, which is to open next Boxing Day. Something particularly novel in connection with the bioscope is looked for by the proprietors. Who will oblige?

Mr. Drakard, who travelled through the United Kingdom as lecturer for the Western Australian Government, has a scheme in hand for again making known the Colony by the kinematograph, etc. It is estimated that it will cost £3,000 for the first year.

Miss Lydie Aklens, the fifteen-year-old Leicester girl "Steeplejack," will, it is stated, shortly climb a four hundred feet chimney shaft at Liverpool, when a bioscope apparatus will record her movements. This should make an interesting and exciting film.

Correction.—With reference to the statement in "Irish and Other Notes" in our last issue that the film of the firework display at Liverpool was "the first of its kind ever successfully attempted," we are advised that the Urban Co. published a hand coloured film of the firework display at the Crystal Palace four years ago, which was quite successful, and of good photographic quality.

"Nature Lectures." Mr. Martin Duncan, F.R.P.S., who is renowned for his fascinating lectures on natural history subjects, has ready a new lecture for the coming season, and secretaries are invited to apply at once for vacant dates, terms, etc., to Mr. Duncan, 39, Bradley Gardens, West Ealing, London, W. Mr. Duncan delivers a lecture at the Royal Photographic Society, on October 10th, entitled "Romance of Insect Life."

Noble & Wood have secured a two-year lease of the "Picture Palace," Church Street, Walker-on-Tyne, which (after re-decorating) they propose opening for the winter season on September 2nd. Both Mr. Noble and Mr. Wood are members of the V.A.F. (Variety Artistes' Federation), in addition to which Mr. Wood is also an enthusiastic member of the B.O.A., and their combined efforts should build up an excellent show place.

Whilst bird life subjects are in the air, it is interesting to note that no less than three lectures at the Royal Photographic Society between September 30th and October 24th inclusive are devoted to subjects of this kind, namely—on September 30th, "Some Celebrated Nesting Haunts of British Sea Birds," by W. Farren, Esq.; on October 17th, "Adventures in Bird Land," by Oliver G. Pike, Esq., F.R.P.S.; and on October 24th, "Bird Hunting in the Balkans," by R. B. Lodge, Esq.

The trade in on the *qui vive* with regard to our Special International Number. Directly we announced it, many of our advertisers booked double space, and many who have not advertised wrote for special prices. A number which will be seen by the trade practically throughout the world is the most valuable means of judicious advertising that could possibly be, and when issued there will be many regrets that space was not booked in time. Unless advertisements are taken within the next seven days we cannot guarantee their insertion.

Our Correspondent in Italy sends an amusing advertisement of a photographer. It is a handbill divided into four sections—German, French, Italian and English (?). Here is the latter as printed:—"Englisch spocken Instantaneous Photography In remembrange of te ruins of Pompei finished in 5 minutes 1 franch each person Moderate prices for groups Photos are also taken en carriage and un horseback The back-groud is the ruine of Pompei Studio apposite the entrance of the ruins of Pompei." What price Esperanto now?

Some useful hints on lenses are given by Dr. H. Harting, F.R.P.S., F.R.M.S., in his introductory chapter to a selection of lenses manufactured by Voightländer & Son, whose new catalogue is to hand. Some new types of lenses have been introduced by the firm since the publication of their last list. The catalogue should be obtained by all enthusiastic photographers wishing to obtain the best results under any circumstances. Illustrations showing the varying results from an ordinary lens as compared with those possible by using special forms of lenses are well shown. The Heliar, Dynar and Oxyn are new lenses recently made, and results obtained thereby are shown. Copies may be obtained from the manufacturers, 12 Charterhouse Street, Holborn Circus.

£65 1s. 6d. for mentioning the Bioscope.—Last week the proprietors of *Tit-Bits* awarded a prize of the above sum to Mrs. Adeline R Greasley, 20 Upper Tichborne Street, Leicester, for completing a Limerick thus:—

A jolly old party named Joe,
Said "To Margate I'm off for a blow."
His wife sent a wire,
Which made him perspire—
"Seen your photo in bioscope show."

Mrs. Greasley informs us that the idea of the bioscope was suggested to her by a vague recollection of "The Lady from Ostend."

One thousand persons daily take tickets for the tours conducted by Hales in Oxford Street, so the manager, Mr. Leys, informs us. Mr. Leys is responsible for the introduction of a mechanical effect system, which can be entirely controlled by the operator at the projector and the driver of the car. The latter is provided with a special electrical installation which enables him to switch on various coloured lights, situated at different points behind the screen upon which the pictures are thrown. A fine effect was produced in this manner, when the scene of the Great Victoria Falls was arrived at. As the manager remarked, tinting is generally done by staining the film or by the introduction of a coloured screen, but in the present instance plain films are used, and the colouring is quite an independent thing. The effect of a lightning flash was also imitated by means of the new method here adopted. In Mr. Leys' opinion the question of suitable mechanical effects produced in keeping with the subject on exhibition is one very much neglected, and one which should have the attention of exhibitors in general.

Our Contemporary, *The British Journal of Photography*, speaking of the Kearton triumphs, particulars of which appeared in our last week's issue, says: "Having done all that is humanly possible in the way of ordinary photography, the use of the kinematograph at close quarters possessed every element of difficulty which could be put in the path of the naturalist-photographer. How the Keartons have silenced the working of the kinematograph camera so as to be able to use it within a few feet of their sitters is a matter which they leave to the conjectures of their audience, but that they have succeeded beyond their own hopes was evident from the realistic series of films which were projected on the screen. No doubt the methods of field craft which have inspired the property cow and tree have been employed to isolate the taking instrument in a sound-proof receptacle, but however that may be—we are merely guessing—the fact remains that the lecture audiences of the country have now the opportunity of listening to Mr. Kearton's lectures with the accompaniment of a form of illustration beyond which it is impossible to go very much further in the presentation of reality. We hope this triumph of photography will meet with a degree of appreciation equivalent to the immense pains which must have been bestowed upon it." Readers of the KINEMATOGRAPH WEEKLY will be interested to know that Mr. Kearton having kindly promised us the use of some of his bird illustrations, we shall shortly be able to give some illustrations in our pages, which should be of special interest to naturalists.

KINEMATOGRAPHER.

E. L. LAUSTE, at Liberty Shortly.

Write for Date and Particulars

8 BENEDICT ROAD, STOCKWELL, S.W.

IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not later than NOON TUESDAY.

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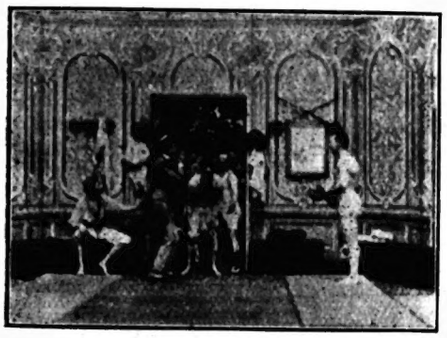
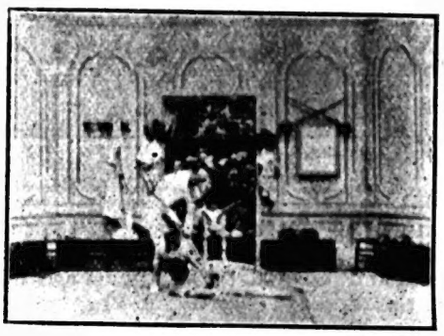
Living Pictures in the Making.

Behind the Scenes.

The adventures of actors for living picture subjects have often enough been the subject of articles in the newspapers of this and other countries. In such cases they have usually culminated in a police court appearance, on a charge of obstruction, and in France and America it seems to be one of the regular duties of the police to intervene in a thrilling story which is being enacted on the pavement. In England we are more law-abiding, and mostly conduct the dramas in a quiet country lane or suburban street, where the eye of the law is not so keen—and persons with nothing to do less likely to hamper the actors with their inconvenient curiosity. An enterprising firm occasionally provides an exception by boldly taking their apparatus to one of the busiest centres, and then there is a possibility of stirring happenings. News reached the WEEKLY recently that the Gaumont Co. were projecting a film, the leading scenes of which were to take place in Regent Street and Piccadilly Circus. It seemed likely that a second conviction was to be added to the one already possessed by





this firm—incurred, if we remember aright, in the course of photographing "The Pickpockets"—and we were glad to accept an invitation to be present at the taking of the subject, which, we were informed, was to be christened "Jui Jitsu."

A policeman who passed the open door of Chrono House on the appointed morning, halted a moment, thinking his services were required, for lurking modestly in the rear were two typical "roughs" as they are seen on the stage, both collarless, one with his jacket buttoned up to his chin to hide a presumed absence of waistcoat, the other wearing a dirty jersey with horizontal bars of black and white. Their faces were artistically dirty and hair unkempt—on the whole two very successful villains of the type which finds itself taken into charge on suspicion. Half an hour before, these formidable creatures, with the air of Seven Dials all over them, so to speak, had been well dressed, presentable young gentlemen. They have a warm time in store for them if only they know it.

Also seated in the show room were a lady and a little girl. Mr. Alfred Collins, who stage manages the Elgé films, explained to our representative that the story was to show the lady and the little girl dogged by the youths from the Dials after making a purchase, a pursuit was to follow, and finally the tables turned in a sensational manner which Mr. Collins thought would make the film one of the most successful of the year. An idea of his meaning came to our representative when he learned that the lady was Madame Garrud, of the School of Japanese Self Defence.

The ady and the girl started off in a cab, and the rest of the party took its way to Regent Street, the camera being set up just beyond the portico of the County Fire Office. Besides those mentioned, the party included a gentleman with a parcel giving occasional glimpses of a blue uniform. He was to have a part in the final discomfiture of the wretches. The cab drew up just before the camera, the lady and girl descended and entered a shop, the cab drove away, and the two roughs made their appearance as the shoppers re-entered the street. Unsuspectingly the ladies walked towards Piccadilly Circus past the camera, in vigorous action. The villains, with lively gestures, evidently express the opinion that they have a "soft thing," and follow. Scene one comes to an end and the whole party makes its way to the "island" in the centre of Piccadilly Circus, leaving an amazed knot of passers by staring after them.

At the Circus it becomes evident that the roughs are hot upon the pursuit of the ladies. The two couples are taken coming across the road, and the camera departs leaving an even larger knot of amazed people behind it.

The next scene shows the Leicester Square station of the Hampstead "Tube." The ladies stroll up—are struck with an idea. It is a fine day (almost the only one of the summer in fact)—why not a trip to Hampstead? They enter the station, and the camera records the appearance of the villains, who likewise stop and reflect apparently that this is a stroke of fortune—Hampstead is the very place for their object! They also enter the station, with a lack of anxiety about the fare, which does not seem warranted by their clothes. So also do the rest of the party.

Luckily the camera could not record the journey. If it could it would have revealed the villain with the jersey larking in a most unvillainous way with his younger victim, and his companion in crime talking amicably with the lady who is to spring so unwelcome a surprise upon him in a later scene.

The Hampstead station of the Tube figures in the next scene. The ladies are seen disembarking, with the blackguards in still closer attention. At this stage the small boy came into evidence in considerable numbers, and formed a crowd of gratifying dimensions at the rear of the party, as it made its way to a shop which had been agreed upon as the scene of the next incident. Here the previously comparatively easy path of the stage-manager showed signs of difficulty. The camera having been set up commanding the window and door of the shop, it was discovered that several gentlemen, from their appearance a detachment of the "oldest inhabitants" of the district, had taken up well selected positions

in the direct line of the lens. Persuasive words on Mr. Collins' part induced all but one to remove to the opposite pavement, but the exception was adamant.

"No," he said, with a magnanimous wave of the hand, "Whaffor? (hic!) youcannave my picture's well!"

He went sorrowfully across the road to a shop of another kind after a little while, with threepence belonging to the Gaumont Co. in his hand, and the drama proceeded, Innocence finding something attractive in the shop window and entering to purchase, Villainy skulking in the rear, as before. The small boys by this time were largely increased in numbers, and augmented by several adults, and with this following we took our way to the vicinity of the lake. We are now, it appears, in a deserted neighbourhood. (The small boys are "off," of course.) The ladies saunter down the lane towards us, hear a noise behind them, turn to look—and here are the villains, unmasked at last, rushing towards them at full speed. With a shriek they race away, up to and past the camera into the smiling crowd behind, the villains a foot or two away!.....Again we move on.

On the Heath we get one or two further snatches of the pursuit, with the men closer each time, and at a part of the Heath where a nice grassy flat is to be found with a background of trees and bushes, preparations are made for the final scene of the tragedy, comedy, or what you will call it. The Weekly representative retired behind a bush, with the gentleman with the parcel, and helped to transform him into a policeman, and in that simple dressing room listened to the sounds of a rehearsal, which, with the full voiced instructions of Mr. Collins were bringing together a crowd of some two hundred persons.

When the instructions have been fully digested, the camera begins working, the ladies rush from the hedge (behind which sits the unauthorised Bobby waiting for his call) and the assailants at their heels. They are caught up and grasped in full view of the camera, there is a short tussle, and hello! villain number one is on his back! Madame Garrud then, turning her attention to villain number two, reduces him to helplessness, but the other returning, is enabled to give her skill in her wonderful art full play. We had always imagined that jiu jitsu "throws" illustrated in magazines owed a good deal to posing before seeing the business like way in which this little lady handled her burly antagonists. One twist seemed to throw one clean over her head, to describe a circle in the air and fall with a "thud" which might fairly be called "sickening." After a few minutes of this—to the huge delight of the crowd—the girl gets free and rushes off, returning with the "policeman," who grabs the villains, handcuffs them in quick time and marches them off, with a cheering crowd of Hampstead natives following.

On the way back to the station, some dozen people were anxious to know where they would be enabled to see a reproduction of the events which had thus shaken the district to its centre, and anyone taking a hall up there and advertising the subject would appear to be sure of a liberal patronage.

Our two first illustrations show the jui-jitsu school and the lady acquiring the skill which she found so useful.

Round the Provinces.

Walker & Co., of Aberdeen, visited the Town Hall, Stonehaven, last week, and had a fine reception.

Mr. Matt Raymond, with the Raymond Animated Photo Co. at the Hippodrome, Great Grimsby, is showing, among other choice titles, "A Sailor's Widow" and "The Coiners."

Mr. Robert Calder is touring round Aberdeen with his kinematograph entertainment. Already large crowds at Ellon and Auchnagatt have been delighted.

The Irish Animated Photo Co., at the Rotunda, Dublin, continue with changes of program which keep a desirable freshness in their excellent repertoire. The latest, "The Hamburg Zoo" and "Visits to Mont Blanc" run "The Godiva Pageant" very close for first place.

Stoll's Panopticon, at Cardiff, has a novel feature interspersed with the animated pictures, which others would do well to copy. Song pictures such as "Daddy" and "The Stowaway" make pleasing breaks in splendid film subjects.

The Royal Canadian Co. are crowded out nightly at the Assemby Rooms, Lowestoft. "Coventry Pageant," "Carnival at Nice," "Morocco" and other excellent novelties are included in the repertoire.

Waller Jeff's Show at the Mechanic's Hall, Nottingham, is a big success, chiefly owing to the thoroughly up-to-date pictures presented. Morocco films are topical and interesting, and amongst other films presented is the noted Cairo to Khartoum series.

The New Bioscope Co. at the King's Theatre, Nottingham, still draw crowded houses. The Harry Thaw film, and such comics as "Too much Mother-in-law," "How John Jones cured his cold," and "The Balloonist's first Experience," proved very successful.

Ralph Pringle's Show at the Victoria Hall, Sunderland, contains "Nine Lives of a Cat," and "Tommy Atkins minds the Baby,"—both being well received. The Limerick craze has caused several thousands to try and complete the verse drawn up by the management.

Mr. J. H. Tindle presents a fine show of pictures at the Avenue Theatre, Sunderland. Such sensational themes as "The Slave," "The Coiner's Daughter," and "The Slave's Love" are interspersed with comics like "The Inlaid Floor Polisher," "The 'Cello Player," and "The Lost Umbrella."

Hales' Tours in South Anne Street, Dublin, were just the thing to attract the crowds who frequented the city during the Horse Show and the Exhibition. A constant change of really interesting and instructive subjects gives the manager of this branch, Mr. Eider James, plenty of business. "Rhodesia" and the "Hippopotamus Hunt" have been much appreciated.

Ten Weeks is a good long time to draw crowded houses at a town like Norwick, yet this is the period that the Royal Canadian Co. have been showing at the Assembly Rooms of the Royal Agricultural Hall. A very varied and up to date repertoire is the secret of their success, and the repeated cheers and expressions of approval by the crowded houses testify that they appreciate such excellent catering.

Pieton Hall, Liverpool, owing to its limited space, cannot do justice to the crowds, who are turned away nightly from the excellent animated picture show now running there. The Australian Bioscope Co. put on such topical subjects as the Royal Visit to Dublin and the Liverpool Pageant, and late comics such as "The Aeronaut's First Appearance."

At the Olympia, Scarborough, there are three performances daily, when excellent programs and animated pictures are submitted. The houses of late have been large, and have appreciated the number of interesting films which have been shown. The pictures accorded the best reception this week are "Troubles of a Fireman," "Our Ice Supply," "American Straw Ride," "A Tour through Borneo," "£100 Note," "The Gaolbird," and "The Wreck of the Jaffa."

Mr. Coutts, the manager of the Palace Theatre, Swansea, deserves highest praise for making a special feature of living pictures. His enterprise has its reward, inasmuch as there is little room to spare at the shows, which have delighted his patrons. Among subjects shown we notice "The Great Bank Robbery in Paris," "A Rogue's Redemption," "The Slums of Paris," "The Slippery Visitor," "Mother's Dream," "The Girl from Montana," "Bobby's Birthday," "The Brave Boy's Reward," and "The Conjuror's Pupil."

Films, Lanterns, Slides, &c. for Sale or Exchange. Situations Vacant and Wanted, &c.

6d. per line (10 words). Three insertions for price of two.

This page should be useful to those readers who desire to sell, buy, or exchange lanterns and accessories. Goods and cash may be deposited with us on approval against payment or exchange, and every opportunity will be given advertisers so that mutual satisfaction is obtained. It should be noted that "The Kinematograph and Lantern Weekly" alone goes to the class you desire to reach.

SITUATIONS VACANT.

KINEMATOGRAPH WORK. Wanted Junior Assistant (about 18) in dark rooms.—State experience to CRICKS & SHARP, London Road, Mitcham, S W.

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YOUNG MAN seeks situation in Kinematograph and Lantern Trade. Thorough all-round knowledge—lime and arc. References.—S. W., 27 Dagmar Road, Stroud Green.

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SECOND-HAND FILMS wanted. "The New Woman" (Gaumont). "A Christmas Card" (Paul), "The Horse Stealer," and any scientific subjects. State condition and price.—Box 21, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, Tottenham Court Road, W.

ANY buyer for Stewards' Bi-unial, large number Dissolving Slides, listed about £40; perfect condition.—Apply Box 30, KINEMATOGRAPH AND LANTERN WEEKLY. Wanted up-to-date Bioscope.

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SECOND-HAND Films Wanted. "Falls of Clyde" (Gaumont), "Anything for Peace and Quietness" (W.T.C.), "Cruiser in a Storm," "Travels of a Barrell," "This Side up with Care." State condition and price.—FRED A. MOORE, 121 Parkinson Lane, Halifax.

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THOUSANDS of Slides for sale cheap; sent on approval if desired.—Write for list MOODY BELL, Opticians, Cheltenham.

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FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., Box 22, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

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Make haste, and draw up lists of all Films for disposal and send to the undermentioned address, where you will get best cash prices for sound condition and good subjects.—"AMOONAH," care of this Journal, 9 Tottenham Street, Tottenham Court Road, W.

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VITAGRAPH FILMS.

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THE BOY, THE BUST AND THE BATH.

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Scene is laid in a boarding house, a millinery store occupying the first floor.—The milliner, very attractive, is besieged by offers from all the boarders, particularly an old colonel and a near-sighted parson.—The bad boy shoots at them with a putty blower during their proposals.—In the milliner's store a wax bust has been seen by the bad boy who hits upon an idea.—Placing bust in bath tub boy hides in doorway.—Colonel starts for bath room, opens door, and mistaking bust for the milliner, beats hasty retreat.—Boy has seen him peeping through keyhole, and demands and gets "hush money."—Little later parson has like experience, and also tips the boy to keep quiet.—Boy enters bath room, gets the bust and is making off, when he is discovered by his two victims, who take him back and thoroughly duck him.

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A cartoonist draws with wonderful rapidity a number of sketches, the characters in which move just as if alive, although they are merely **sketches** in outline, **not** living people. A bottle, glass and vichy syphon are drawn, the bottle pours out whisky, the syphon squirts vichy and the high-ball is complete—even running over a little and still at all times it is **not** a real liquid—**not** actual bottle and glass, only a charcoal sketch. A dude and a poster girl are drawn. The dude makes love to the girl, juggles with his cane and hat, and finally, being very short, stands on his silk hat in order to kiss the young lady. The artist now rubs out the centre of the picture, but the upper and lower portions continue to move. ***Very mystifying and novel.***

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New subjects head the list in each case. Firms not inserted should send particulars.

The Gaumont Co.

A Four-Year-Old Heroine	405	feet
The Vacuum Cleaner	350	,,
An Unfortunate Start	415	,,
Tommy and the Glue Pot	465	,,
Belfast Riots	235	,,
No Smoke without Fire	225	,,
The Liverpool Pageant	1260	,,
The Coventry Pageant (The Lady Godiva Pageant)	300	,,
The Carisbrooke Pageant		
The Oxford Pageant		
Bury St. Edmunds Pageant		
Romsey Pageant		
St. Albans Pageant		
Where's the Drummer?	495	,,
For Love of Lucy, Algy becomes Athletic	445	,,
The Hand of the Enemy	660	,,
A Cruiser in a Storm	200	,,
The Adventures of a Bath Chair	550	,,
The Magnetic Man	555	,,
Armchair	560	,,
The Winking Woman	520	,,
Wipe your Feet	395	,,
Inlaid Floor Polisher	230	,,
The Drunken Motor Cyclist	246	,,
Father Buys a Moke	505	,,
Effects of Bad Wine	230	,,
Good Night	20	,,
Uncle's Legacy	728	,,

Vitagraph Co. of America.

The Boy, the Bust and the Bath	425	,,
Athletic American Girls	400	,,
Lightning Sketches	600	,,
Lost in an Arizona Desert	600	,,
A Window Demonstration	275	,,
Father's Quiet Sunday	625	,,
The Wrong Flat	625	,,
The Bandits	550	,,
The Slave	550	,,
Awkward Man	300	,,
One-man Baseball	280	,,
Bunco Steerers	425	,,
How to Cure a Cold	550	,,
The Pirate's Treasure	715	,,
Stolen Pig	550	,,
A Square Deal	425	,,
Forty Winks	270	,,

Williamson & Co.

Just in Time	540	,,
Pa takes up Physical Culture	300	,,
Why the Wedding was Put Off	225	,,
Bobby's Birthday	212	,,
The Brigand's Daughter	670 & 806	,,
Orange Peel	245	,,
After the Fancy Dress Ball	345	,,

Walturdaw Co.

In Quest of Health	475	feet
Too Much Mother-in-Law	700	,,
Thaw Trial	950	,,
Child Slavery	500	,,
The Chiropodist	310	,,
Good Evening	36	,,

Hepworth Manufacturing Co.

Bringing Food and Water to Tangier	200	,,
A Seaside Girl	325	,,
State Entry of New Basha, Tangier	250	,,
Simpkin's Saturday Off	200	,,
Chain Making	325	,,
Mischievous Girls	250	,,
A Soldier's Jealousy	400	,,
Drink	200	,,
A Too Devoted Wife	375	,,
The Ghosts' Holiday	550	,,
Training a Trotting Horse	400	,,
Royal Visit to Dublin	285	,,
The Tramps' Revenge	150	,,
Swan Life on the Thames	200	,,
A Modern Don Juan	350	,,
The Madman's Bride	400	,,
Her Friend the Enemy	350	,,
That Fatal Sneeze	350	,,
The Absent Minded Man	275	,,

Pathé Frères.

I'll Dance the Cake Walk	297	,,
Private Atkins Minds the Baby	346 & 105	,,
Easter Eggs	248	,,
William the Poacher	412	,,
In Seville	577	,,
The Fairy of the Black Rocks	280	,,
Cambodian Customs	264	,,
The Lost Umbrella	297	,,
The Half-Caste's Revenge	362	,,
A Robber Robbed	396	,,
The Cigar Box	297	,,
A Children's Reformatory	757	,,
A Trip to Switzerland	740	,,
Rival Sisters	495	,,
Modern Painters	445	,,
Chrysanthemums	230	,,
The Maniac Juggler	577	,,
Aeronaut's First Appearance	545	,,
The Servant Hypnotist	460	,,
Dieppe Circuit	857	,,
Englishman in the Harem	314	,,
Knowing Dogs	346	,,

Sheffield Photo Co.

Willie's Dream	400	,,
His Cheap Watch	250	,,
The Blackmailer	585	,,

R. W. Paul.

Pity the Poor Blind	107	feet
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,
My Lady's Revenge	520	,,
The Tale of a Mouse	155	,,
The Bothered Bathers	275	,,
An Inhuman Father	420	,,
Adventures of a Broker's Man	305	,,
The Bookmaker	140	,,
How a Burglar Feels	98	,,
How to Make Time Fly	300	,,
Woman Supreme	212	,,

Charles Urban Trading Co.

Yellowstone National Park	400	,,
The Foster Father	620	,,
Accidents will Happen	440	,,
A Piece of Limburger Cheese	435	,,
King Edward's Cruise in the "Dreadnought"	500	,,
Royal Review of the Home Fleet	300	,,
Launch of the "Bellerophon"	250	,,
Preparations for the Launch	150	,,
The Coventry Pageant	225	,,
Picturesque North Wales—		
Land of Castles and Waterfalls	845	,,
Ascent and Descent of Snowdon	675	,,
Dinorwic Slate Quarries	810	,,
Conway, Llanberis, and Carnarvon (Railway Panorama)	640	,,
Festiniog, Llandudno, and Bettws-y-Coed (Railway Panorama)	650	,,
Love Conquers All	535	,,
The Poacher's Daughter	480	,,
The Amateur Sportsman	435	,,
Squaring the Landlord	150	,,
Poor, but Honest	460	,,
The Gipsy's Bride	430	,,
Carl Hagenbeck's Wild Animal Park	650	,,
Victoria Falls, Rhodesia	615	,,
Seymour Hicks Edits "The Tatler"	365	,,
Reedham Boys' Fancy Drill	300	,,
Reedham Girls' Drill with Cymbals, Dumb Bells, etc.	300	,,
The Haunted Bedroom	250	,,
The Baffled Burglar	360	,,
Too Stout	450	,,

Warwick Trading Co.

The Page Boy and the Baby	(about)	550	,,

Cricks and Sharp.

Wild Animals	380	,,
Making of a Cricket Bat	440	,,
Saved from the Sea	455	,,
Benediction of the Sea	370	,,
Egg Harvest of Flamborough Head	430	,,

The idea of "A Pair of Boots, Please" (Pathé), is a humorous one, and is well used, but it appears capable of still greater development than it has received in this subject. An hotel guest finds his sporting boots have been stolen from outside his bedroom door (we see the thief taking them in the first scene). He makes his way to two bootmakers' shops in succession, is measured, and orders a pair of boots to be sent up to the hotel in each case. The next scene shows him receiving the bootmakers. He puts on a pair presented by number one (they are of the Blucher variety). The right foot is alright, but the left apparently tight, and the tradesman goes off to alter it. The other bootmaker enters—this time it is the right boot which hurts. It is taken away to be put right. Immediately the door is shut, the guest puts on the two boots left him and takes his way from the hotel. When the two bootmakers return they are (not unnaturally) infuriated, and hurl the remaining boots at the feet of the waiter, who explains the matter to them. A final touch of humour is lent by the latter coolly picking them up and shutting the door in the face of the angry men. As usual in Pathé's subjects, the photographic quality is of the best.

Mr. Paul's studies of facial expression in film form have already been favourably noticed in this column. We are pleased to see that he is continuing on the same line. "Pity the Poor Blind," which we had the pleasure of seeing at his showroom this week, has the virtue of moderate length in addition to the humour which it gains from good acting. It shows a blind beggar seated waiting for charity, with a tin mug before him. He shortly becomes impatient, ceases intoning from his Braille Bible and, cautiously opening one eye, peeps into the tin, a look of intense disgust settling on his features when he sees that it is empty. Then, hearing a footstep, he changes it rapidly into the pathetic expression which is part of his stock-in-trade, and resumes the recitation. A penny is dropped in, and shortly after a mischievous boy steals up and contributes—a button. The last expression on

the old rogue's face is decidedly the best of the film. The subject is good technically.

"Sheep Shearing" is another Paul film. It is beautifully photographed, and this virtue, with its interesting subject matter, should make it a success. The sheep are seen being driven to a dip, thrown bodily into the water, vigorously washed, and then taken in hand by the shearers, who quickly remove the fleeces. It looks rough on the sheep, who give the shearers a hard job occasionally, but at the end they are seen running off shorn without any apparent discomfort.

We are rather surprised to see that only one firm has realised the possibilities of the Employers' Liability Act in a kinematograph sense. The Act possesses humorous possibilities which have been fully grasped and generously utilised by cartoonists and limerick makers, but which are much better suited to film reproduction, and of these the Urban Co. has made the most in "Accidents will happen." Following the title comes the announcement, "Mr. Boffles is *not* insured under the New Act." The first scene shows the footman prancing about the lawn and attempting to keep clear of the vicious bites of a fox terrier, which is attracted by his inviting calves. From his antics one suspects that the gorgeous menial is not so anxious to evade the dog as he might be, rather do his actions seem somewhat calculated to anger the animal, which finally gets a good grip of his knee. Then Boffles turns up, chases off the dog, and assists his crippled servant into the drawing room, where a doctor is shortly in attendance. This is only one of a series of accidents, some of which are the funniest things we have seen in a film. Particularly good is the mishap which makes the housemaid a candidate for compensation. She is seated on the window-sill, her legs inside, but her body out, cleaning the outside of the panes, when something startles her and she loses her seat and vanishes—to the anger of her employer, who furiously kicks the page-boy downstairs, and has the consolation of seeing him added to the list of disabled persons. The drawing room by this time presents a funny appearance, the sofa, chairs, and floor gradually become littered with invalids, and the door opens at intervals to admit a stretcher with another. In this way the cook and the chauffer are added to the party, —the former has had a bowl dropped on her toes, and the latter has managed to run himself over with the motor. The last to enter is the uninsured person himself—the motor has brought him to grief as well, but he has not the consolation of imminent compensation. The next scene shows him in the kitchen distributing cheques to the servants, who wait till he has retired before indulging in a wild dance of joy. At the end the former employer is seen on the streets, with his wife, begging, with a placard "Ruined by the Employers' Liability Act."

The Urban Co. have also issued a picture of the great "Yellowstone Natural Park," taken by Burton Holmes, of Travelogues fame. It gives glimpses of the herds of bison which roam there in freedom, of the geysers and water spouts, and an entertaining picture of two bears. The pictures of the animals are decidedly the best part of the film, and the photographer is to be congratulated on the skill with which he obtained such close range views. A realistic stampede of the bison has been secured, and should be appreciated in this country, where all we know of these animals has previously been obtained second hand.

The recent "Urban Eclipse" "plot" films, as examples of staging and good acting, have been equal to anything which has issued from Paris, and, with the great number of topical, industrial and scenic subjects which the firm also issue, they go to make the Urban output one of the most varied in the trade. "The Foster Parent" is a capital example of the qualities we have named, a good story being greatly helped by the skill of those impersonating the characters and by the good work of the scene painter and stage manager. The leading character is a white hatted "cabby," who is hailed by a woman with a baby, and drives them a short distance. He collides with another cab on the way, and during the ensuing altercation the woman slips out of the cab, leaving the baby behind her. After consultation with a police official, the cabby, who is a bachelor, decides to adopt the baby, and does so to his own great happiness. Seven years afterwards, when the baby has grown into a little girl, the mother turns up and desires to have her child. They decide to let the girl choose, and she clings to the cabby and the mother goes out. Cabby is driving across a bridge when he sees the woman about to throw herself into the river. He restrains her, takes her home, and, apparently because he can think of no other way out of the dilemma, marries her, the final scene showing the ceremony. This ending seems a little weak to us, but it is evidently the only way in which to avoid an unhappy ending.

The Warwick Trading Co. are this week selling a new comic with the title "The Page Boy and the Baby." The story it unfolds is that of a mischievous page-boy who, being left in charge of a fractious infant, after its father has been driven from the room in despair, places it in a roll top desk and then takes a prominent part in the ensuing hue and cry, leading the distracted parents and the servants on innumerable false scents. One of his best wheezes is to stick a poster with the words "Child's Body Found" on a wall, by the side of others which a newspaper boy has placed there. The poor mother faints, but revives when a police serjeant explains that it is a "fake." Another humorous scene occurs when the child seekers enter the kitchen. Cook has a policeman guest, and hurriedly bundles him into a chest as her mistress rushes in, and there the lady finds him when looking for the child, but she is so excited that she merely asks him to join in the chase. The child is eventually found, but not before the searchers have been led a fine dance, in the course of which a perfectly innocent gipsy is roughly handly on suspicion of having the child in his bag.

"The Boy, the Bust, and the Bath" (Vitagraph), is another story centering round a mischief-loving youngster. In the same building there live a sweet milliner and two gentlemen enamoured of her charms, one of whom is a short-sighted clergyman, and the other an old colonel. The boy obtains a wax bust with a certain likeness to the lady in question, takes it to the bath-room, places it in the bath so that the head can just be seen from the door, and waits events. Shortly the colonel appears, enters the bath room, but catching sight of the supposed lady, retires in a cold sweat. Outside the door he encounters the boy and pays him five-shillings "hush-money." The parson follows, is shocked in his turn, and also pays toll; after which the boy enters and is carrying off the bust when he meets the two men, is seized by them and made to repent his practical joke by a ducking in the bath.

The Gaumont Co. have a long list of comics from which we have selected a few of the best for notice. A particularly novel plot is embodied in "The Vacuum Cleaner." A number of young men take out one of these instruments and use it to play practical jokes. In the street they whip off pedestrians' hats, by suction, all kinds of headgear, from a lady's dainty millinery to a policeman's helmet, vanishing down the capacious mouth of the instrument. After this they are engaged by a man, who takes them to be genuine workmen, to clean his room, and their lack of knowledge of the instrument leads to its absorbing anything moveable in the room, including the ornaments on the mantelpiece and the domestic cat. A crowd of offended persons gather round the men just as the over full instrument bursts and emits its contents, and they are taken off in custody.

"Tommy and the Glue Pot" make a combination which leads to a great deal of discomfort to many persons. The imp gets hold of a pot of glue and covers the steps of a house and a garden seat with the adhesive substance. The lady of the house shortly coming out finds herself stuck to the steps, and only gets free by taking off her shoes. Two girls then sit on the seat, and finding it impossible to free themselves, take it with them to the house. On mounting the steps they find their feet also adhering, and it is found necessary to bring a horse and a rope to free them. Meanwhile Tommy continues his career and liberally daubs the seat and handlebars of a bicycle with the glue, so that the rider, when mounted, finds it impossible to gets off. He gets back on the boy, however, by running into him, and leaves him with the pot of glue adhering to the seat of his trousers.

Two other Gaumont films are "An Unfortunate Start," and "A Four Year Old Heroine." The first shows a large party of young ladies with one gentleman to escort them, starting off for the holidays in a cab. So much luggage is piled on the cab that much of it falls to the ground and the party are turned out by the driver and forced to take refuge in a dust cart. Unhappily, force of habit makes the driver of this vehicle tip out the human contents of the vehicle as he is accustomed to tip out rubbish, and a very dishevelled party makes a start at last. The second subject sets out out a series of adventures which befall a plucky girl who runs off skipping while her nursemaid is engaged with her lover. She sees several hooligans assaulting an old man in a park, and calls the police after tying her rope across the gateway, so that the ruffians are tripped up and caught as they attempt to escape. She then proceeds to an act of kindness to a blind man by putting one end of her skipping rope into his hand and giving the other to his dog, to lead him home, and also saves a party from disaster at a level crossing, before discovering that she is lost, and then she is taken to a police station, and duly recovered therefrom by her parents.

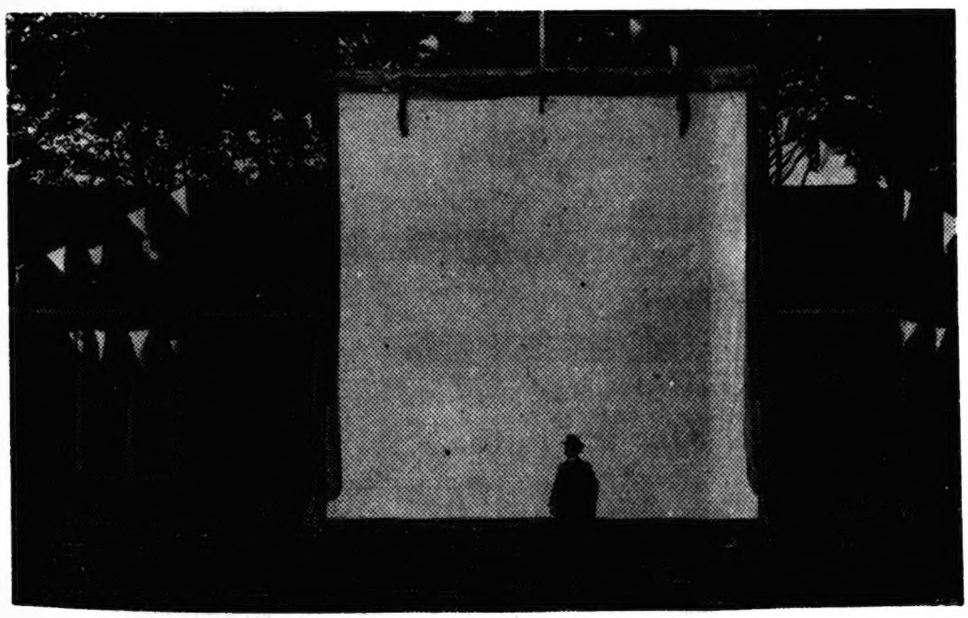
The Urban Co. are now offering a "revised edition" of their film of the Victoria Falls, in which several fresh views are incorporated and in which the least interesting parts of the previous subject are omitted. We have never discovered any of these ourselves, but if, as the Urban Co. believe, the subject is even better than before, we advise showmen to make a point of seeing it.

FILM TAKEN FROM A TREE.

Much has been said respecting the enterprise of the kinematograph film manufacturer, but little of the ingenuity and forethought often shown by the man behind the scenes, namely, the operator, who has all the difficulty of securing the actual picture. When an operator has a good picture to take, and if at the same time he is a good man for taking it, he very seldom allows any possible obstacle to stand in his way. A pleasing instance of this comes to mind in connection with the famous Welsh National Eisteddfod, the Gorsedd ceremony held in Cwmdonkin Park, Swansea, last week. As is well-known, this is a ceremony which dates back for centuries in the history of the Welsh people, and it is held to perpetuate the ancient time of the Welsh bards and minstrel.

Gaumonts, who are always very keen on obtaining incidents of national importance and interest, sent their operator, Mr. S. W. Bishop, to take the picture. When Mr. Bishop arrived on the spot he found that the crowd was so pressing and close that if he was to obtain a good picture in any way he would have to find some other means of supporting his camera than the tripod. The only thing to do was to climb a tree, and snugly ensconce himself in the corner of a bough, and rest the camera on his knee, and the result is that the gentleman overcame what to many would have been insurmountable difficulties, and has obtained a magnificent picture for quality and steadiness.

Gaumont's played a friendly game at cricket on Saturday with a team got together by Mr. Harold Hough. Gaumonts batted extremely well, scoring 192 for six wickets. R. W. Bassett scored 101 not out, the declaration being made immediately he had completed his "century." Mr. Harold Hough's XI. opened the batting with Mr. Smith, of the Warwick Trading Co., and Mr. Allan Williamson. A fairly good start was made, but the side was dismissed for 67 runs, of which number Mr. N. Whitton (Hepworth Manufacturing Co.) scored 32. He was last out, being very smartly stumped. Bowling for Gaumonts, Ellis took four wickets for 25 runs.



AN OPEN-AIR LIVING PICTURE SHOW.

Our illustration shows the screen used by Mr. Dove Patterson, of Aberdeen, in his open air living picture entertainment, of which Mr. Patterson makes a speciality, and which he has made one of the features of the Aberdeen entertaining world. The screen is 20 ft. square, and is always tastefully draped, and the pictures are projected from a platform measuring 8 ft. by 8 ft., which is covered, so that a performance may be given in any weather. As showing the extent to which Mr. Patterson has popularised this form of entertainment, it may be mentioned that he has taken as much as £107 in one night, and £357 during a three nights' show. This is surely a proof that there is just as much money to be got out of the British public by the man who goes the right way about it, with good films and operating, as ever was taken by the prosperous showmen of the Continent and America.

Mr. Patterson's success is due in large measure to his ability in gauging the requirements of his audience, and in not only presenting good films but presenting them in a novel manner. His "Graphic Kinematograph and Pictorial Review" might well be imitated by other exhibitors in other towns. It consists of all the latest kinematograph films, liberally interspered with slides, mainly of local interest. Thus, a program before us shows that the "Launch of the Bellerophon" was shown in conjunction with a series of views illustrating the cruise of the Channel Fleet to its Anchorage at Aberdeen. The effect of this gains immensely from Mr. Patterson's running comments, as do the story pictures from the dialogue he supplies. Mr. Patterson takes his own local pictures, which consequently are quite fresh to the audience.

Mr. Patterson's entertainment is said to have attracted the record attendance at Duthie Park, Aberdeen—18,000 people attending and the gate money coming to the handsome amount of £324. He uses a "Hughes" projector.

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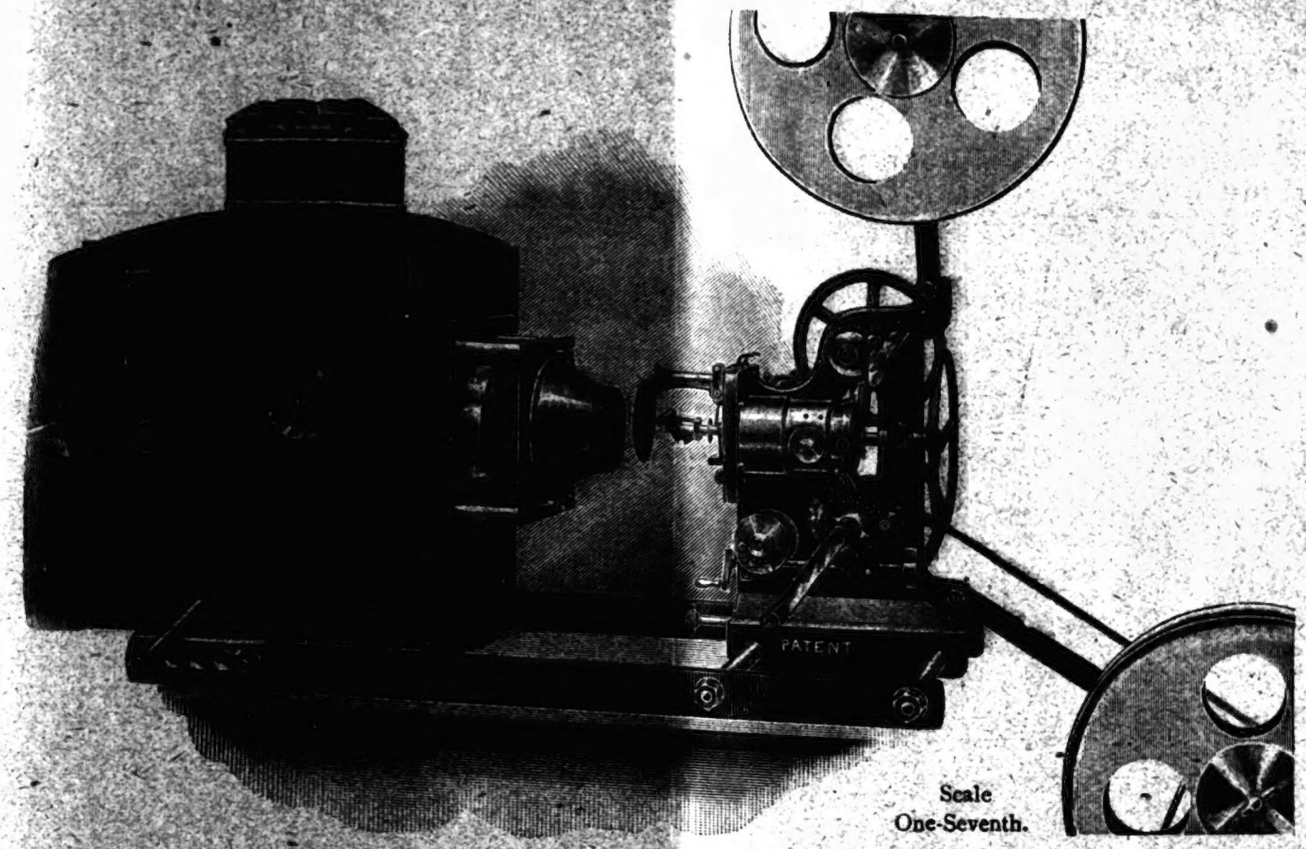

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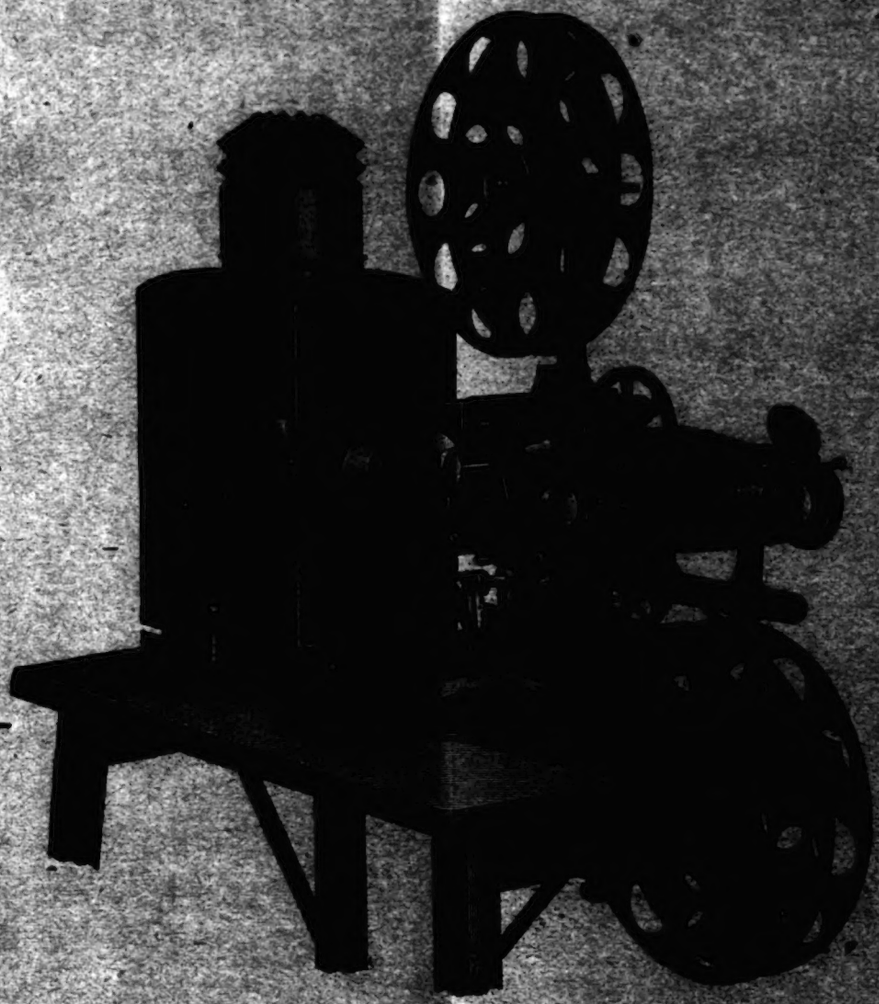

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